

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

Price 15 Cents

June, 1916

\$1.50 a Year





To market, to market,
To buy us a treat -
Home again, home again -
Got CREAM OF WHEAT!

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PRESSER'S
MUSICAL MAGAZINE
L'Étude

CONTENTS FOR JUNE
1918.[illegible]

Great Names

WHILE it is unfortunately a fact that more mammals of world-wide significance than THE STONE with descriptions during the year than any mammal publication anywhere, THE STONE knows full well that Great Britain alone do not guarantee great interest. A sympathetic understanding of the month and the value of the stone studies, the stone lover and the reader a fresh and engaging manner of presenting great results, new and old—bright and helpful ideas—can contribute to make THE STONE a monthly beacon of new mammal wisdom in a quarter of a million of homes of people of real culture. Indeed it was one of our readers who suggested this thought for the future.

¹ To cite an issue of *The Blade* is like turning out the magical light in our doors for this month.

THE ETUDE

An Emerson Family

"I learned to play on my Grandmother's Emerson Square. Then my mother gave me an Emerson Grand which I still have. And now my husband has the latest Emerson Player. We feel that we could hardly keep house without



This is only one of thousands of cases in which the Emerson figures as

"A Family Tradition"

To acquire loyalty of this sort requires merit. To keep it from generation to generation means that the Emerson Piano has maintained its high standards and has kept abreast with the times.



Send for Catalog

Dealers in Principal Cities and Towns

EMERSON PIANO CO.

BOSTON

Published 1989

MASS

Correct Medical Diagnosis

The Waste System

The Geography of Costa

In "Lovers" (song) with music from "Lovers" it says: "Take a gift for beautiful Evening melody—
—take what something to say and leave here to say
—to her own home. Oh, how all that a knowing of
—all who never for the highest self would stand without
—any shadow about her personal dignity."



The Negro in the World of Music

Dr. M. J. Griffin

James William Moore, of Chicago, presented a resolution to the effect that the committee be authorized to investigate the activities of the American People's Party, and to report thereon to the next session of the committee.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

THE ETUDE

By HENRY T. FINCK.

...and give it the character of
play this means, and give it the character of

[illegible]

A New World of Vandalism

William Greider was an excellent defender of the Kansas Housing Initiative, a program that was a lot better than anything else out there, and the job of translating his intentions to the public perfectly. Let me point to him in the shipping column.

An English-Persian Glossary

and the
ment
the ch

Memorizing Distorted Pages

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

A Note from Mr. Cabellowsky.

Chas. G. Abbott

... and the ...

James Watson, 3, a young boy, was seen by a police officer in the area of the crime scene. Watson was seen by the officer in a white van, which was seen by the officer in a white van, which was seen by the officer in a white van.

which includes much necessary provision, which does not place us in any of the foregoing categories.

...and give it the character of

best hits. Demand for Colford's discs of music, to start at a record cycle during which

[illegible]

prayer, prayer meditation, experience is

low the famous Russian distich is played
prominent than ever to him of a few lines
and the gift of teaching his students to play
music perfectly. Let us gaze in awe in
the clippings referred to

Chas. G. Abbott

James Watson, 3, a young boy, was seen by a police officer in the area of the crime scene. Watson was seen by the officer in a white van, which was seen by the officer in a white van, which was seen by the officer in a white van.

...and give it the character of

[illegible]

low the famous Russian distich is played
prominent than ever to him of a few lines
and the gift of teaching his students to play
music perfectly. Let us gaze in awe in
the clippings referred to

represent medium power, the arm the right. The left arm in the Schubert-Tschi. Was in addition



and in the last two Opus pieces in A minor



which is given with the hand of each

representative of a composition of light and shadow. The larger power the key down with a strong note, but not too strong, the last of the melody is the first of the key of A minor. In the first of the three other pieces in A minor, the melody is in the right hand, the bass line in the left hand, the melody in the right hand, the bass line in the left hand.



The playing time is one of the most obvious indicators of your playing. In this kind of music, the melody is in the right hand, the bass line in the left hand, the melody in the right hand, the bass line in the left hand. The playing time is one of the most obvious indicators of your playing. In this kind of music, the melody is in the right hand, the bass line in the left hand, the melody in the right hand, the bass line in the left hand.

The Favorite Trick

The exercise of the kind of music which is a favorite of the pianist is a favorite of the pianist. The exercise of the kind of music which is a favorite of the pianist is a favorite of the pianist. The exercise of the kind of music which is a favorite of the pianist is a favorite of the pianist.

Let us take the most common playing of the exercise and describe it in the kind of music. The exercise is in the kind of music which is a favorite of the pianist. The exercise is in the kind of music which is a favorite of the pianist. The exercise is in the kind of music which is a favorite of the pianist.

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and in the last two Opus pieces in A minor

The last two Opus pieces in A minor



in the first of the three other pieces in A minor



There is no doubt that in both instances the exercise is a favorite of the pianist.

It will be found that in both instances the exercise is a favorite of the pianist. The exercise is in the kind of music which is a favorite of the pianist. The exercise is in the kind of music which is a favorite of the pianist.

It should be found that in both instances the exercise is a favorite of the pianist. The exercise is in the kind of music which is a favorite of the pianist. The exercise is in the kind of music which is a favorite of the pianist.

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It will be found that in both instances the exercise is a favorite of the pianist. The exercise is in the kind of music which is a favorite of the pianist. The exercise is in the kind of music which is a favorite of the pianist.

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The Story of the Piano Told in Pictures

This picture shows the first piano in the world, and also the first of the piano who played it. The first piano was made in 1709 by Bartolomeo Cristofori in Florence, Italy.



First Piano—1709, by Bartolomeo Cristofori



First Piano—1709, by Bartolomeo Cristofori



First Piano—1709, by Bartolomeo Cristofori



First Piano—1709, by Bartolomeo Cristofori



First Piano—1709, by Bartolomeo Cristofori



First Piano—1709, by Bartolomeo Cristofori

THE ETUDE

ANITA

MATHIEU BILSE

Moderato n. n. d. 16

Just how to handle

CODA

Copyright 1917 by Theo. Presser

British Copyright secured

THE ETUDE

GRASSHOPPERS' FROLIC

Allegro n. n. d. 16

J.H. FORMAN

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THE ETUDE

LE BAL D'ENFANTS

VALSE FACILE

Edited by Louis Brunschwig

Charles Francig (1819-1902), one of the greatest of operatic composers, wrote but few piano pieces, so that *Le Bal d'Enfants* is one of the best of those. As a teaching piece it will prove valuable as an example of certain forms of given notes in the whole movement, as well as of variety of the movements, or as it is frequently called the short repetitions, which it is played.

The grace notes in the preceding measures will all be played in the

CEL. GOUNOD

same manner, thus to say, they will be played upon the principal note in each case will be followed almost immediately by the principal note in each measure in its really a "triple note" as noted from the fact that the grace note and the principal note following it are played almost together. The term, however, is applied only in a general sense, which is a degree above it below the principal note. In the foregoing and following measures we find examples of the double movement, which will be played.

INTRO

THE ETUDE

CECILIA

WALTZ

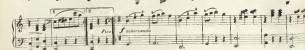
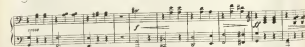
Soprano

J. ERNEST PHILLIPS

Moderato



Tempo di Valze 3/4 = 64



© From here go back to 8 and play to First then play Trio
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Revised Copyright 1916

THE ETUDE

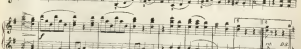
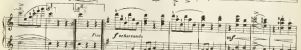
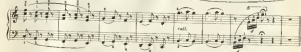
CECILIA

WALTZ

Primo

J. ERNEST PHILLIPS

Moderato



© From here go back to 8 and play to First, then play Trio

THE ETUDE

Secondo

132

THIRD

THE ETUDE

Primo

133

THIRD

THE ETUDE

TROT DE CAVALERIE
MOUCEAU DE SALON

A. HUBERT

Allegro molto 3/4-4/4

g. Lower notes may be omitted

THE ETUDE

THE TROUT STREAM
SCHERZO CAPRICE

CARL WOLF

Vivace 3/4-4/4
poco allegro, allegretto

Copyright 1916 by The Presser Co.

British Copyright secured

Handwritten musical score for piano, consisting of ten staves arranged in five systems. The notation includes various musical symbols such as notes, rests, and dynamic markings like "poco eras allegro" and "f". The handwriting is in ink on aged paper.

THE ETUDE

CAVALCADE MILITAIRE

A MILITARY MARCH

LEO, GEMMELER, Op 242

Con. Marvin. Minute moderate N. W. 4 - 104

[illegible]

VILLAGE DANCE
PASTORAL SCENE

Allegro giocoso 3/4 4-114

14. 200

VIRGIL & ILARIO
PIANO
TRIO

From here go to the beginning and play to **P**, then play **Trio**.
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International Copyright

MARCIA POMPOSA

GEO. NUYER ROCKWELL

Last time to **P** and **T**

MARCELO & ANA 4/4 4-114
HARICA
PEDAL
Finale
Full Organ

Copyright 1915 by Theo. Presser Co.

From here go back to the beginning and play to **P**, then play to **T**.
International Copyright

Department for Singers

Edited by Voice Training Experts

Extending the Compass of the Voice

By J. W. Cary

SINGING voices may be classified under three general heads, and under these heads may be located the subdivisions.

First, Voices that are produced in one way throughout their entire range. If soprano or tenor, these voices progress from low to high, or vice versa, without "breaks," or marked changes of quality. If baritone or alto, they possess the same smoothness, and their range is generally greater than that of the average baritone or alto. The highest tones, whatever they may be, are reached with great ease. There is no straining or choking of the tone. Voices of this character are very rare. Your favorite tenor or soprano who apparently reaches high B flat or C with ease may have had to struggle long and hard before he or she gained the ability to produce that tone with power and clarity. (See third head.)

Second, Voices which are badly produced, and for this reason have very limited range, and are also probably marred by harsh or strained or muffled tones, especially when an attempt is made to carry such voice even slightly beyond its narrow limits. For example: a tenor has been singing for years, but always selects songs which do not include a higher note than, say F on the fifth line of the treble staff. Some day he hears a professional tenor sing a certain air in a higher key, taking the high A or A flat at that pitch. Our tenor goes home and asks his accompanist to transpose this song into a higher key, but he either cannot reach the high A at all, or, if he does, it is thin or strained or harsh or muffled, or becomes simply a yell, which leaves him red in the face and breathless. He then decides that the singer whom he has just heard has a naturally superior voice, although he realizes that the professional's lower tones are not of finer quality than his own. He may be that he is right, and that the professional possesses a voice of the kind described under the first head; but it is probable that he does not; he may have developed those brilliant high tones in the manner described in the third paragraph, which method can be followed with profit by many singers who are now handicapped by a very limited range.

Sometimes this voice of limited range is contralto or bass, and in the latter case particularly (some contralto parts in opera call for almost as great range as that of the dramatic soprano) the singer is able to get along very well, not being required to sing very high tones. But in contralto or bass, or even A, and those singers who have not the necessary compass must be content to do the best they can in their limited range or extend that range as described in the following paragraph.

Third, We will, in order to be clear, describe the case of a tenor who could not sing above F on the fifth line; but what we will say applies more or less to every voice of very limited range. The tenor that we have in mind could sing to about F; that is to say, when he sang "right," he could even manage an F sharp, although at other times it re-

quired considerable effort to reach E. Yet his voice was unmistakably tenor.

When he tried to go beyond F or F sharp his voice suddenly "broke," that is, it suddenly changed in quality, and these deeper tones, if he sang them with volume; so much so that it sounded as if another person had taken up the song where our tenor left off. These tones were what is called "falsetto." They are produced by an entirely different adjustment of the vocal apparatus from that which is used in producing the "natural" tones. And here let me say that the term "falsetto" is misleading as opposed to the term "natural." Any sound produced by the vocal apparatus without the aid of a mechanical appliance must be "natural." These terms merely describe the sound or quality of the tones, and not the manner in which they are produced. The "falsetto" is as natural as the "natural" voice.

The cause of the unnatural quality of the falsetto is weakness. It is undeveloped. The falsetto is used to a great extent by young children; but as the child grows older (let us still keep in mind our tenor) he finds that his voice is developing a new quality; a deeper and generally coarser quality. That is the

beginning of the so-called "chest voice," which will be the source of his principal vocal troubles later. If he could be told at this time to refrain from the use of this developed falsetto, he would be well for him; and in fact if he is under the care of an experienced teacher he will be told to do this, with the result that the "chest voice" will perish for lack of use, or will be so greatly modified as to be rendered harmless. But of course this does not always happen, and as the remains of his childish treble appear to be weaker than they really are, by contrast with his "chest voice," he refrains from the use of this treble and thus gradually loses his high tones, until he eventually finds that he can sing no more beautiful. It will have a ringing quality, especially in the higher tones, that the chest voice never had, and never could have. He will be

able to use it continually and with reasonable vigor without getting hoarse or tiring his throat; and although at first he may not be able to sing low tones in this developed falsetto, he will gradually, with practice, extend it into the domain of the chest voice, so that after a time he will find that it is necessary to use only a few tones of the chest voice—and the fewer the better.

His falsetto is now strong and clear and natural in quality; it sounds almost like the chest voice, but sweeter and clearer; he can sustain tones longer with it, because it requires less effort. In short he has changed his "falsetto," which is almost a term of reproach, into what is known as the "head voice," which is a complimentary term, for to say that a singer has a beautiful "head voice" or "upper register" is equivalent to saying that he uses his vocal organ intelligently and with good taste.

Now, a word of warning. It is not possible for everyone to do what our tenor accomplished. Remember that to be successful one must equalize the "chest voice" and "falsetto." That is to say, the chest voice must be refined and its range curtailed, while the "head voice" must be broadened and strengthened and its range—its downward range—increased. But if the chest voice has been over-developed and made heavy or rough or unwieldy by loud singing or shouting or talking—in the quality of a tenor assuming a bass tone—this will realize how correspondingly difficult it will be to strengthen the head voice and refine the chest voice so that they may be used together without a difference in quality that would prevent the singer obtaining artistic results. In some cases this would take a lifetime, and in many cases it would be absolutely impossible, because the exclusive use of the chest voice means that the head voice is weakened almost to extinction.

Again, this equalization of the two voices is only obtained by a free condition of the vocal apparatus at all times, and of all vocal efforts, the most prevalent, I believe, is the tight throat. It may also seem that the desired development of the head voice in some cases can never be attained in the ordinary lifetime. Time alone can tell whether these efforts are waste of time or not. But the vocal student more than any other must be "game," and be willing to take chances; for he is preparing himself, in whatever direction he sends his aspirations, for a very hazardous career.

In conclusion, I wish to say to the student (paradoxical as it may sound) that as soon as his doubts and misgivings concerning his vocal troubles have been cleared up, and he is satisfied that he is on the right path again, he must proceed to forget all of "falsetto" and "chest voice" and "registers" and, in fact, the entire mechanism of the voice, retaining in the subconscious mind only one thing: to sing. At long last, the student is consciously made to "change the register," or "to sing in this or that register," so long will freedom and flexibility be lacking.

Changing Customs in Opera House Audiences

HOWEVER much Charles Dickens may have caricatured Americans when he wrote his unbridled attacks in Martin Chuzzlewit, we have only to go to the newspaper files of twenty-five years ago to find some customs that make Americans of good breeding when they read them. One of the wits of the day insisted that America would be uncivilized until the last cuspidor factory was turned down. Now that that unpleasant reminder of our former crudeness has gone the way of the great axe, Americans are beginning to realize that it is only a step back when a lack of good manners was not uncommon in our great opera houses.

People of culture and good social standing to-day not only take a serious interest in the music of the operas, but they have developed their tastes through listening and through private study, so that they resent any intrusion upon the interpretation of the art works, as an indication of a bourgeois blot on the ancestral escutcheon.

Around the early nineties (so H. E. Krehbiel tells us in his *Chapters of Opera*) the darkened opera house was highly objectionable to certain diamond-

studied *nocturne* rich at the Metropolitan, and at the insistence of some of the box-holders the auditorium was brilliantly lighted throughout the entire performance. Even in *Fidelio* Florestan sang "Gott! welch dunkel hier!" on a stage ablaze with lights. The effect was as comic as the chorus in *Patrie*, which yells its lungs out over the word "Silence!"

At the same time certain eloquent ladies in the boxes and in the auditorium insisted upon talking incessantly throughout the entire performances. The result was that the directors had to put up the following notice:

"January 15th, 1891.

"Many complaints having been made to the directors of the opera house of the annoyance produced by the talking in the boxes during the performances, the board requests that it be discontinued."

With the coming of the Wagnerian opera the darkened house and the ancestral escutcheon became the mode and the children of the young folks who chatted through *Treasure* or *Fidelio* in 1891 will now "eat you up" if you say a word.

The Extent of the Human Voice

The known extent of the human singing voice, says Grove's Dictionary—that is, of the different classes of voice put together—is very great. From the lowest note of a Russian cathedral bass singer

(a) to the highest note of a contralto Agujari (a famous eighteenth century singer) (b), there is a range of five octaves and three notes. The average, however, or the larger number of great singers put together is about four octaves (c). Many individuals are able to sound



How to Choose a Vocal Teacher

By a Former Conservatory Director

THERE is probably no department of music which has so little of so much printer's ink to so little good purpose as the vocal teacher's profession. Each teacher seems anxious to advertise and explain the merits of his own particular little patent, or else, to assure the public that he is in possession of the (apparently elusive) secrets of the "Old Italian School." The would-be student is confused and disconcerted at the various conflicting claims, and often falls a prey to some charlatan or bungler, in the end. Possibly the counsel of one who, though an outsider, has had unusual opportunities for intelligent observation, may be helpful to some. We shall begin by describing briefly those various types of vocal teachers which are most in evidence.

The "Beautiful Singer"

It is as natural as it is common for the young pupil to wish to take lessons of one who has a magnificent voice and an effective style, yet when it comes to the actual work of instruction such a person often proves a disappointing and inefficient teacher. The very fact that he or she has a God-given, wonderful voice may have enabled that person to go through his studies entirely ignorant of the means used to develop a weak voice or correct a faulty one. Besides that, the successful concert singer is often saturated with the idea of his own singing, and too impatient to attend properly to pupils. By all means listen to all fine singers whenever you have a chance, and imitate their style when you see cause to admire it, but unless you have positive knowledge of their success as teachers do not jump to the conclusion that they can teach you the best.

The "Teacher of Piano and Voice"

Some pianists and organists attempt vocal teaching as a side-line, and expose themselves to the most severe criticism from vocal specialists, some of which is really deserved, and some not. If the teacher in question has made a reasonably thorough study of voice, at some time in his career, under competent teachers, and is, in general, a good teacher, there is no reason why his being a pianist should unfit him for vocal teaching. Such a teacher is often most excellent for "coaching in repertoire," but is apt to be less skillful than the real voice-specialist in the matter of right, "placing" and developing the quality of the voice. Such teachers, too, more often make errors, such as mistaking a baritone voice for tenor, and training accordingly somewhat wide of the mark. On the other hand, their general musicianship is far superior to that of the average singing teacher.

The "Anatomical" Voice-Builder

There is a certain sort of would-be vocal teacher, hardly not quite so numerous at present as a few years ago, who bases his claims to notice on the fact that he has made a study of the anatomy of the vocal organs. Such people will talk you deaf about the larynx, the diaphragm, the vocal cord, the epiglottis, and yet are not always what could be called simply fakirs. In some cases their study has been actual and genuine, but the trouble is that their training is entirely irrelevant and wide of the mark.

What would you think of the coach of a racing-crowd who had never in his life learned to row properly himself, but was able to convince his two departments of functions of their biceps, triceps and del-

oid muscles? The way to learn to row is to row; the way to learn to sing, is to sing. If you really wish to become a singer let this sort of teacher severely alone.

The Teacher With One Trick

This man (or woman) is generally honest, but narrow, and is not to be taken as a reliable guide for one's general course, though in some cases it may be worth while to look into his claims and see if he has some little point of importance which it is worth while to imitate. Let me give a serious warning here, however: those means by which the compass of the voice is suddenly increased or its power suddenly greatly augmented (and it is the constant honor of certain of those whom I have described as "anatomical" vocal teachers to have discovered a few such tricks), are disastrous in the long run, and lead to failure and injury.

The way in which some, who are personally well-meaning and honest, come to make such tricks their stock in trade is this: Usually they are persons who have studied under various teachers with but moderate success as regards voice, but long enough to acquire some musicianship. They were handicapped by some little unknown defect in tone-placing or breath-control, and at last, when some new teacher, or possibly some little disbeliever, there, offered to enable them to overcome this lingering defect, their improvement was so rapid and satisfactory that they fancy in their ignorance that they have found the royal road to singing, and exalt it into an important "method." The faulty point in their reasoning is this: They do not realize that not all voices have the same defects, and, too, they do not give sufficient credit to their earlier teachers who laid a more solid foundation than they suppose.

The Really Competent Voice-Builder

This sort of teacher makes a specialty of the development of the proper quality of tone in the voice, not through any cheap and doubtful tricks, but by patient intelligence, a keen ear and true feeling for what is beautiful. His wide experience renders him able to judge correctly of the proper compass and character of a voice, and to run no risk of harming it by over-train or faulty placing.

A teacher of this sort, who has won the deserved confidence of the public and the musical profession, will be a very safe one for a voice of a beginner, but as his specialty confines him within rather narrow limits, it may be desirable, later on, to supplement his instruction by lessons from some teacher who makes more of a point of "coaching in repertoire," or, to cultivate one's general musicianship by studying the piano, and, if possible, harmony, under some good teacher.

The Teacher of Sight Reading

The old "singing-school" teacher of former days, now almost extinct, but replaced to a limited extent by the "super-vision of music" in city schools, was more conscientious in teaching general musicianship and correct reading of music than the average vocal teacher of to-day. He was, however, often deficient in the matter of voice, and has been described as belonging to those good teachers mentioned in the previous paragraph. It is to be regretted that our present vocal teachers do not seem to be able to combine their two departments satisfactorily under one course of instru-



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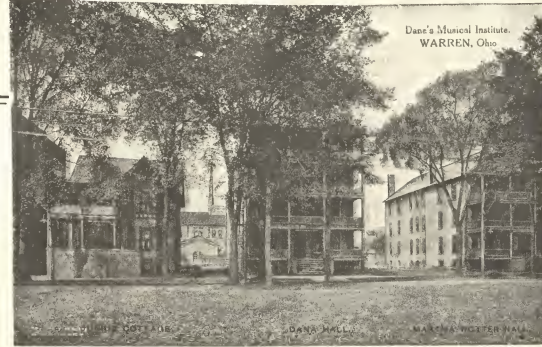
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Department for Children

Edited by JO-SHIPLEY WATSON

The 'Fraid Bogie's Triumph

A Playlet in Two Parts

CHARACTERS:
MISS GIRL, a young music student,
GRANDMA PRACTICE PERIOD, an old lady,
MR. TIME, a middle-aged gentleman,
MISS DUTY, a maid,
'Fraid Bogie, an intruder.

Part I.
Scene I.
MISS GIRL (looking out of front window): Too bad, I believe it's going to rain on Molly's party-to-night and I can't wear my new dress.

MISS DUTY (in white cap and apron): Grandma is not working over your dress, little Miss Girl, it's your playing, and you haven't practiced to-day!

MISS GIRL (sighing): I know I haven't. Don't forever keep telling me I haven't. I'll play all right, half of them won't listen anyway. (Looks out the window again.)

MISS DUTY (correctly): Some will listen. Some one will hear and tell about it. (To herself.) Everyone is not a dumb head. (Aloud.) And besides Mr. Time is coming over especially to hear the young people.

MISS GIRL (moving away from the window): Oh, how Mr. Time! He's always poking his nose into other people's business! (Pouts.)

GRANDMA PRACTICE PERIOD (calling from outside): Come, little Miss Girl, it's time to visit me; remember, too, you haven't played your exercises and scales for two whole long days.

(Flourishes, arpeggios, scales, arpeggios from without.)

MISS GIRL (petulantly): Old stupid! I can play my piece without practicing scales for two days. I know it well enough for those people and I have played it dozens of times. I tell you they won't listen! (Looks frowningly at Miss Duty.)

MISS DUTY (takes Miss Girl's arm): Come! (Scales, five-finger exercises, arpeggios, etc., heard from without.)

Scene II.
(Mr. Time, in GRANDMA'S PRACTICE PERIOD's living room. Ships about the room, dusts and opens the piano.)

MR. TIME: Ha! Ha! How some of these young students hate me!

GRANDMA PRACTICE PERIOD (beckoning to Mr. Time): Sit by me, dear Time, in truth you are their best friend.

MR. TIME (sighs): But they don't use me right; no, not one in ten.

GRANDMA PRACTICE PERIOD (correctly): Perhaps not; but you are not the only one to suffer. Look at me! (Time looks at her scorchingly.) I'm a broken-hearted, dispirited old lady.

MR. TIME (correctly): Well, I suppose they don't grumble at you half so much as they grumble at me. (Takes Grandma's hand, drops it suddenly as he hears a noise from without.)

GRANDMA PRACTICE PERIOD (blushing): It's Duty, I sent her after Miss Girl.

Part II.
Scene I.
Enter Miss Duty, leading Miss Girl by the arm.

MISS DUTY (salutes Time and Grandma Practice Period): I have brought her, Miss GIRL (sullenly): What is your wish?

GRANDMA PRACTICE PERIOD (taking Miss Girl's hand): I wish you would love me, Miss Girl (under her breath): Tiresome old lady! How I hate the sight of her! (Withdraws her hand.)

MISS DUTY (urgently): See! There is Mr. Time, also. (Leads Miss Girl to him.)

MR. TIME (extending his hand and smiling): So glad to see you, Miss Girl. I am your servant, at your command. Bid me do something for you. (Bows low to Miss Girl.) My business is to serve.

MISS GIRL (sarcastically): Stupid! Why does he push himself forward! He is absolutely without talent!

MISS DUTY (gripping Miss Girl's hand): Come, or it will be too late. Play your scales, your five-finger exercises, your arpeggios. (Leads Miss Girl to the old piano.)

GRANDMA PRACTICE PERIOD (linking her arm into Mr. Time's): Let us watch her. She is tricky. (Miss Girl fumbles over some new music.)

MISS DUTY (sneering): What can I do!

MISS GIRL (sullenly): What can I do!

MISS GIRL (sullenly): What can I do!

MISS GIRL (sullenly): What can I do!

MISS GIRL (sullenly): What can I do!

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GRANDMA PRACTICE PERIOD (takes her arm around Miss Duty. The three stand behind Miss Girl's piano stool.)

Scene II.
(In Molly's house. A party is in progress. Guests stand and talk.)

MOLLY (laughingly): Now, folks, all be seated, Mr. Time is here and our program must begin.

(Mr. Time distributes programs.)

MOLLY (taking her place near the piano): Our first number will be a piano solo played by our dear friend, Miss Girl. (Loud clapping of hands.)

MISS DUTY (whispering to Miss Girl): Come! (Leads her to the piano.)

The 'Fraid Bogie (rising over the piano): Here she comes. He! He!

MISS GIRL (sullenly): The piano, strikes some rambling chords.

The 'Fraid Bogie (gripping): I have her now! Ha! Ha! Go on! What are you waiting for?

MISS GIRL (sullenly): I can't remember the first note. (Begins piece in wrong key and changes to right one.)

The 'Fraid Bogie (laughs sleepily): I made her do that! I can make her do anything!

MR. TIME (uneasily): Wonder what's up. Why doesn't she go on, or stop altogether. Dear me! How mortifying!

Scene III.
(In Grandma Practice Period's living room. Miss Girl enters with Duty.)

GRANDMA PRACTICE PERIOD (rising): How did it go, dear?

MISS GIRL (shakes her head).

MISS GIRL (sullenly): I am disgraced.

GRANDMA PRACTICE PERIOD: Tell me all about it, dear.

MISS GIRL: Oh! The most terrible vision appeared over the piano top and made me make mistakes and everything!

GRANDMA PRACTICE PERIOD (taking her hand): Yes, I know, dear. I know the vision quite well, he's an old enemy of mine.

MISS GIRL (sullenly): An enemy!

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The World of Music

Continued from page 467

This ninth annual convention of music sub-Nebraska held last year at Lincoln, Neb. Numerous helpful addresses were made, and in going on in the past schools America there was a very large attendance, more than 400 being present on the first day. Some very excellent concerts were also given. The officers elected for the coming year were as follows: P. W. Dykema, President; Charles H. G. J. James Melroy, Julia Crane, Secretary; Vice-Presidents, Charles H. G. J. James Melroy, Julia Crane, Secretary.

The program for the three-day festival of music to be held at the University of Chicago, Ill., has been issued. The New York Symphony Orchestra will be given in concert, and Walter Damrosch will naturally act as conductor. The University of Chicago Choral Society and a children's chorus of five hundred voices will take part. The vocal soloists engaged are Laura Tomba, Anna Camp, Marie Tullio, Alcock, John H. Campbell, Theodore Harrison, Robert Maitland and Tilly Koenig, and W. J. Jacques Bernard, the cellist, has been engaged.

The world to be given in addition Handel's Messiah and Donizetti's Lodo di Sordani. In addition to excellent instrumental and other items.

In the death of Dr. W. L. Bismarck, Dayton, Ohio, has lost a great musician, who was also a great citizen. Dr. Bismarck was born in Brunschw, Germany, 1840, and received his musical education in Leipzig. He completed his musical education in Leipzig, and was a member of the Leipzig Philharmonic Society. He was a member of the Leipzig Philharmonic Society.

By the time this appears in print the Minneapolis Symphony Orchestra will have completed its all-star tour of the United States. He has recently resigned his position as organist at St. Margaret's, Westminster, a famous old London church. St. Margaret's has always been a fashionable place at which to get married. During the fourteen years of his career there he officiated at over 600 notable weddings. He is, by the way, a grand-nephew of Sir John Galsworthy, a famous organist in his day and composer of much excellent church music.

ANOTHER \$100,000 has been donated by Mrs. Elizabeth Sprague Coolidge of Pittsburgh to the fund of the Children's Symphony Orchestra. The first \$100,000 was given by Mrs. Coolidge in memory of her mother, Mrs. Nancy Sprague, who died on the 10th of last month. The latter sum is to be known as the Albert and Nancy Sprague Memorial fund. The fund is to be used for the purchase of smaller collections have been made by the fund. The fund is to be used for the purchase of smaller collections have been made by the fund.

THERE is apparently much friction still going on in the Philadelphia Orchestra and the Mahler Chorus of Philadelphia under the direction of Leopold Stokowski. The Philadelphia Orchestra has been in New York for an equivalent success. The huge Metropolitan Opera House was crowded with an audience that included many of the foremost musicians of the world. The same orchestra was employed as previously, and the chorus of the Philadelphia Orchestra was also employed. The Philadelphia Orchestra was also employed.

THE performance of Mahler's Eighth Symphony by the Philadelphia Orchestra and the Mahler Chorus of Philadelphia under the direction of Leopold Stokowski. The Philadelphia Orchestra has been in New York for an equivalent success. The huge Metropolitan Opera House was crowded with an audience that included many of the foremost musicians of the world. The same orchestra was employed as previously, and the chorus of the Philadelphia Orchestra was also employed.

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